

John B. Stetson University Bulletin

DELAND, FLORIDA



**DEPARTMENT OF MUSIC
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JOHN B. STETSON UNIVERSITY

William Sims Allen, A. M., Ph. D., LL. D., President

John B. Stetson is a university of the first class, consisting of two colleges: a College of Liberal Arts and a College of Law. The University is a member of the Florida Association of Colleges, The Southern Association of Colleges and Secondary Schools, The Association of American Colleges, and is accredited by the State of New York. The College of Law is a member of the American Association of Law Schools, is on the approved list of the American Bar Association, and is accredited by the State of New York.

FOR INFORMATION, WRITE

THE REGISTRAR

**JOHN B. STETSON UNIVERSITY
DELAND, FLORIDA**

Department of Music

JOHN B. STETSON UNIVERSITY

WILLIAM SIMS ALLEN, Ph. D., *President*

CHARLES G. SMITH, Ph. D., *Dean of the University*

WILLIAM EDWARD DUCKWITZ, Mus. D., *Director*

CLIFFORD B. ROSA, *Bursar*

OLGA BOWEN, A. M., *Registrar*



DeLand, Florida

1935

FACULTY

WILLIAM EDWARD DUCKWITZ, Mus. D., *Piano*

Graduate, Chicago Musical College, 1900; Pupil of Martin Krause and Richard Hofmann, Leipzig, Germany, 1900-1902; Pupil of Herman Klum, Munich, Germany, 1903; Instructor of Piano, Kidd-Key College, Sherman, Texas, 1903-1904; Head of Piano Department, Conservatory of Music, Toledo, Ohio, 1904-1907; Director of Conservatory, *Ibid.*, 1907-1911; Head of Piano Department, Rochester Conservatory of Music, Rochester, N. Y., 1912-1913; Director of Conservatory, *Ibid.*, 1914-1918; Concert tours in Mid-Western States, 1905-1906; Mus. D., Bucknell University, 1931; Head of Music Department, John B. Stetson University, 1922—.

MATTHEW SLATER, *Organ and Piano*

Studied Piano under Nathaniel Irving Hyatt, Allen Lindsay, and Stanislaus Jan Latovsky of the Royal Conservatories of Berlin, Prague, and Vienna. Studied Organ under Dr. Albert J. Jeffrey and Dr. Joseph Brodeaur, organist at the Montreal School of Organ Playing. Studied Harmony, Counterpoint, and Composition under Dr. James Henry Hartley of London.

ROSA LEE GAUT, Mus. B., *Piano*

Studied Piano with Louise Krutsch, Knoxville, and at the Cincinnati College of Music; studied Theory with Professor Nelson, University of Tennessee; Mus. B., University of Illinois, 1912; studied Theory and Piano with Professor Chester Searle, New York City.

ETHEL MAY FISHER, *Piano*

Studied Piano and Theory at the Metropolitan School of Music, Indianapolis, Indiana; graduate of the Progressive Series Piano Course; special work, including kindergarten and normal grades, with Mrs. Crosby Adams, Montreal, N. C.; the Melody Way, Milwaukee, Wisconsin, and the Visuola Methods, New York City; studied with Mrs. Effie Perfield of New York City; studied with Dr. Duckwitz, Stetson University.

KATHLEEN ALLEN DATOR, A. B., Mus. B., *Piano and Theory*

Mus. B., John B. Stetson University, 1929; Piano under William Edward Duckwitz; Piano Pedagogy under Ethel Fisher; A. B., Eastman School of Music, University of Rochester, 1932; Piano under Max Landow; Theory under Elvira Wunderlich, William Ames, and Bernard Rogers; Piano Pedagogy under Marjorie MacKown and George MacNabb. Work in Public School Music at Eastman under Charles Miller and Sherman Clute, and at Stetson under Veronica Davis.

HAROLD MILNE GIFFIN, A. B., Mus. B., M. A., *Voice*

A. B., Denison University, 1929; M. A. in Voice and Musicology, Eastman School of Music, 1931; Mus. B., Voice Performer, *Ibid.*, 1932; additional graduate study, *Ibid.*, 1933; pupil of Adelin Fermin of the Hague and Eastman School, and Allan F. Schirmer, formerly of Denison University faculty; coaching in song literature with Emanuel Balaban, Head of Opera Department, Eastman School, and opera coaching with Nicholas Konraty, formerly of the Russian Grand Opera Company. Professor Giffin's professional experience includes: tenor soloist with Eastman School Chorus and orchestra; guest soloist with outstanding choral associations, among which are Denison University Festival Chorus, Bucknell University, and the Chadwick Choral Club of Rochester, N. Y.; tenor soloist, Radio Station WHAM. Head of Voice Department, Judson College, Marian, Ala., 1933-1935.

LOUIS HAROLD MARVIN, *Violin and Theory*

Violin and Theory, University of West Virginia; Violin under Professor Max Donner, Cincinnati Conservatory of Music; Violin and Conducting under Professor M. Horne of the Berlin Conservatory; also under Professor Elias Breeskin of the Brussels Conservatory. Normal course in Class Violin Instruction under Professor Moreley in Washington, D. C.

VERONICA DAVIS, Mus. B., *Public School Music*

Mus. B., University of Illinois, 1920; graduate in Public School Methods, MacMurray College for Women, Jacksonville, Illinois; Public School Methods in Chicago and Boston at the American Institute of Normal Methods; Appreciation of Music under Hazel Gertrude Kinseella and J. Lawrence Erb, New York City; Orchestration under Francis Findley, Boston Conservatory of Music; Columbia University, summers, 1932, 1934; European field course in Music Education, summer, 1935.

ROSWELL S. BUSHNELL, *Woodwind Instruments*

Received his music education under his father, a thorough musician and well known band director; studied under Professor Conway, famous clarinetist of Atlanta, Georgia; extensive experience in band and orchestra; has toured as a solo clarinetist with various bands and orchestras; for the past five years has been solo clarinetist for the DeLand Symphony Orchestra and the Winter Park Symphony Orchestra.

JOHN J. HENEY, *Percussion Instruments*

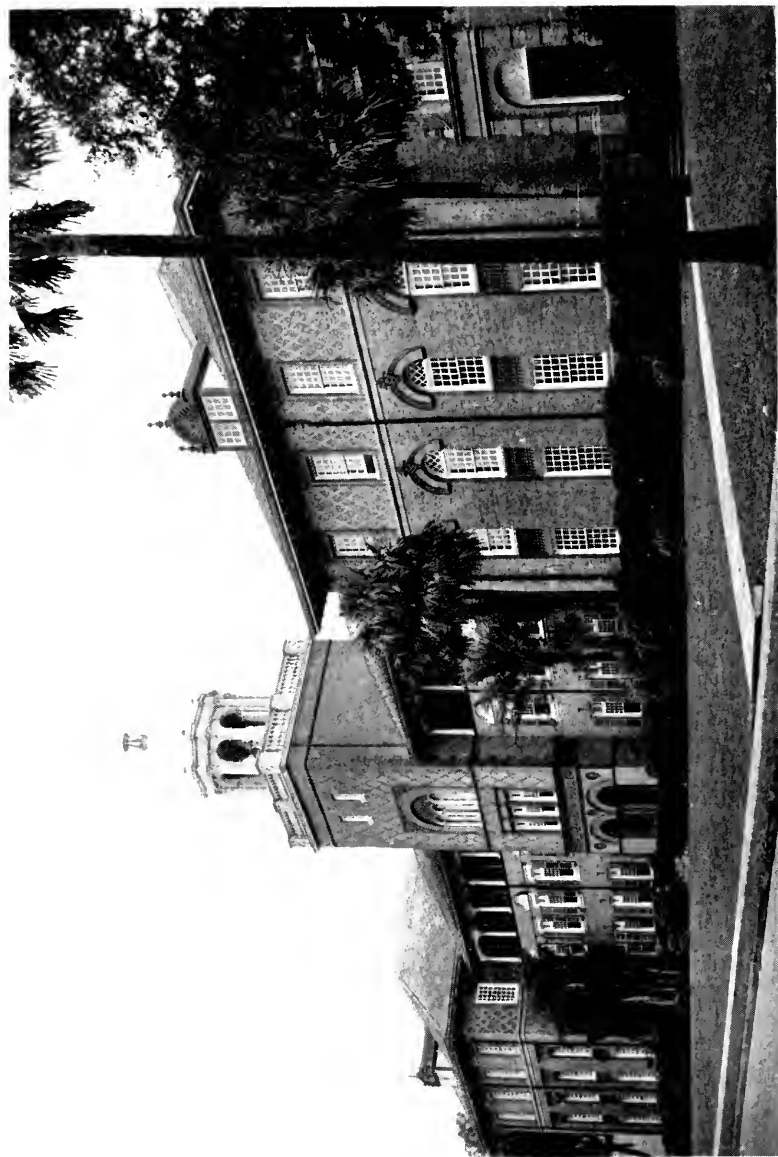
Mr. Heney comes to Stetson with a reputation as a performer and instructor of outstanding ability; he was xylophone soloist and tympanist with Sousa's and other well known bands. He is a successful composer of selections for the xylophone, band, and orchestra, and has written a widely used treatise on drumming. Mr. Heney will also serve as assistant director of the Stetson band under Professor Louis Marvin, Director. Professor Heney received his training in Theory and Trumpet under such masters as Edward Aguilla of Madrid and Professor Franco Rago. His instructor in Reeds was his famous brother, E. J. Heney, for ten years solo clarinetist with the Sousa and Pryor bands.

EMMETT CRAIG FEASEL, *Trumpet*

Studied reed instruments under Professor Oscar Puegner of the Berlin Conservatory; brass instruments under Professor Frank Simmons, outstanding cornetist of this country and director of the famous Armeo Band; Theory and Orchestration with Professor G. Parmalel. An experienced musician, Professor Feasel has played in many of the better bands in the country. He served as assistant band leader of the 146th Infantry Band of the United States Army, and has organized and directed several well-known bands in the North.

ORCHESTRAL INSTRUMENTS

Arrangements for private lessons on flute, oboe, clarinet, bassoon, horn, trumpet, trombone, bass, and tympani may be made by application to the Director. The instructors are well trained musicians who have had years of experience as performers and teachers.



ELIZABETH HALL

The Department of Music Is Housed in This Building.

GENERAL INFORMATION

Degrees Offered

John B. Stetson University offers a four-year music course leading to the Bachelor of Arts degree with a major in applied music (piano, voice, violin, or organ) or public school music.

The Academic Year

The academic year consists of two semesters of eighteen weeks each. There is also a summer session of eight weeks. Three summer sessions are equivalent to one academic year.

Credits in Music Allowed as Elective Towards A. B. Degree

A maximum of thirty semester hours in music, twelve of which must be in theoretic work, will be accepted as part of the credits required for the degree of Bachelor of Arts in the College of Liberal Arts, when a student majors in some subject other than Music.

Entrance Requirements

Fifteen units of high school credit representing the work of a four-year high school course are required for admission to the University. The music requirements are stated in the outline of courses.

There are no entrance requirements for students enrolling in preparatory courses or for special students who wish to take private lessons without regard to credit leading to diplomas or degrees. Such students may begin at any time, but will not be accepted for less than a semester of eighteen weeks, except by special arrangement.

Classification of Students

Students are registered under one of the following classifications:

- I. Full Course Students:
 - a. Undergraduate students who are candidates

for the degree of Bachelor of Arts with major in music.

- b. Students who are candidates for the Certificate (diploma) of Graduation.

II. Special Students:

Students who are pursuing only a part of the regular course of study or who are students in applied music only.

Numbering of Courses

Freshman courses are in the 100 series; Sophomore courses are in the 200 series; Junior courses are in the 300 series; and Senior courses are in the 400 series.

MATERIAL EQUIPMENT

Stetson Conservatory

The Stetson Conservatory has well appointed studios and numerous practice rooms. Twenty-five upright and four grand pianos are in constant use for concerts, recitals, teaching, and practice. The pipe organ is a three-manual instrument, operated by electric power and furnished with the most complete appointments.

The Sampson Library

An important accessory to any school of music is its library. The Sampson Library is housed in the Carnegie Library Building and is one of the best equipped libraries in the South. For detailed description of the Library, see the general catalogue of the University.

Activity Fee

The activity fee of fifteen dollars will admit students to all the Artist Course attractions sponsored by the Music Department, the plays given by the Speech Department, and all athletic games. Also, it includes a subscription to the "Stetson Reporter," and a copy of "The Hatter," the students' year book.

Recitals

Ample opportunity for obtaining experience in public appearance is provided through frequent recitals given in the Auditorium, the Art Room, and the studios. The importance of this experience can scarcely be exaggerated as the ability to sing and play successfully is an art which can be learned only by frequent public appearances. These recitals are lessons in interpretation and provide opportunity for the students to become acquainted with the best in music. Regular attendance at these recitals is a requirement.

Dormitory Accommodations

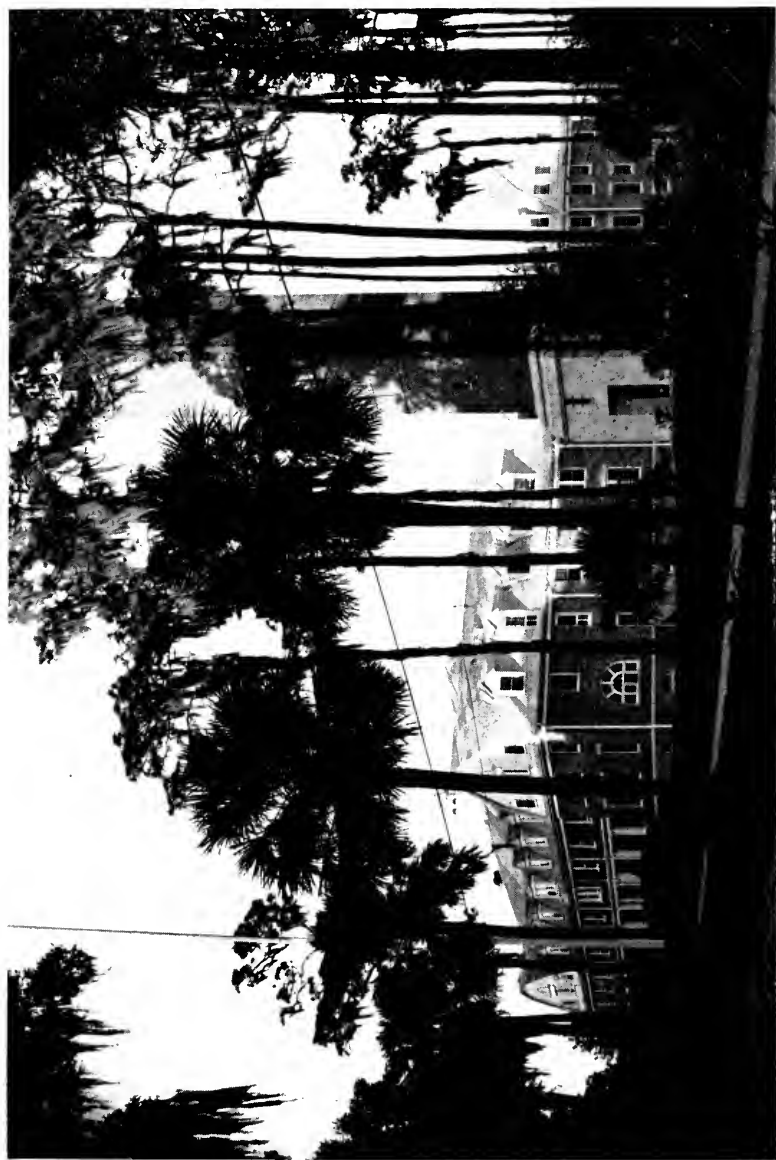
The University provides well equipped and beautifully furnished dormitories for both men and women. Stetson Hall and Conrad Hall, both three-story buildings, are for men; DeLand Hall and Chaudoin Hall are for women. Chaudoin is a large brick building in the colonial style, containing beautifully appointed halls and parlors. It will accommodate 200 girls. The University dining room and kitchen are located in this building.

Scholarships

In order to stimulate the study of orchestral and band instruments, the University offers aid annually to students who can play the following instruments: flute, oboe, clarinet, bassoon, French horn, contra-bass, trombone, trumpet, tympani, and tuba. In addition, each year the Board of Trustees gives to the Music Department the following scholarships: four free tuition scholarships, valued at \$250 each; three student assistant scholarships, valued at \$100 each; and a \$100 scholarship for each county in the State. For information regarding these scholarships, write the Director.

Fraternities

Eta Chapter, Phi Beta National Music Fraternity. The Phi Beta fraternity is both musical and social in its purpose. It takes the lead in all musical activities on the campus and its members act as hostesses at all of the recitals given by the Department of Music.



CHAUDOIN HALL

Dormitory for girls; the Hulley Tower, in which the Eloise Chimes are mounted, is in the foreground.

Kappa Kappa Psi, a national band fraternity, was founded to promote the best interests of college bandmen and to encourage a higher type of band music. In carrying out the full purpose of the fraternity, each candidate for initiation must be an outstanding student. He must have a pleasing personality and a high academic standing, as well as musical talent and ability.

MUSIC ACTIVITIES

Orchestra

LOUIS HAROLD MARVIN, *Director*

The Stetson Symphony Orchestra was organized for the purpose of giving the students orchestral experience. Five concerts are given each year and the programmes include overtures, symphonies, and other works by the old and new masters.

The Small Orchestra

LOUIS HAROLD MARVIN, *Director*

The Small Orchestra is made up of experienced student players and local professional musicians. This orchestra is used to accompany students in concertos and arias at recitals. It also furnishes music for all University plays.

The Stetson Band

LOUIS HAROLD MARVIN, *Director*

JOHN J. HENEY, *Assistant Director*

A concert band of sixty pieces is a feature of the musical training of the Department of Music. Music rehearsal, marching drill, and military technique are stressed. The Band accompanies the Stetson football team to all games played in the State.

Stetson Glee Clubs

HAROLD MILNE GIFFIN, *Director*

The University has two glee clubs, one for girls and one for men. These clubs operate as separate units, and combine to form the University Chorus. The glee clubs ap-

pear in concert at the University and in many cities throughout the State. The chorus appears in concert at Christmas, in the spring, and at Commencement. Membership in these organizations is competitive.

REGULATIONS

No student while regularly enrolled in the Music Department is allowed to give any public performance without the consent of the Head of the Music Department.

Students may enter for private instruction at any time.

Candidates for certificates and diplomas must enroll not later than the third week.

Special students are exempt from the University activity fee.

Students who take only one private lesson a week are not eligible for the regular examinations and receive no credit.

Teachers must be notified of absence from lessons at least two hours before appointment; otherwise the lesson must be paid for.

All fees are payable in advance. Under no circumstances will money be refunded, except in case of protracted illness, when the loss will be equally divided between the student and the school.

No change in course or in teacher may be made at any time without the approval of the Director.



THE DIRECTOR'S STUDIO

TUITION AND INCIDENTAL FEES

The school year of thirty-six weeks is divided into two semesters of eighteen weeks each.

For students registered for the degree or certificate course the expenses, covering all instruction as outlined in the course of study, are as follows:

	<i>Semester Year</i>	
Registration fee for new students.....	\$	5.00
Student Activity Fee	\$	7.50 15.00
Library Fee	2.50	5.00
Tuition	125.00	250.00
Practice Piano:		
One hour daily	7.50	15.00
Each additional hour	4.00	8.00
Use of Organ:		
One hour daily	18.00	36.00
Each additional hour	15.00	30.00
Graduation Fee		10.00
Teacher's Certificate		5.00

Any change from the outlined courses involving private instruction requires a charge in addition to the regular tuition.

For *special* students not registered for course indicated above, the charges will be as follows:

	<i>Per Semester of 18 Weeks</i>	
	<i>One 30-min. lesson per wk.</i>	<i>Two 30-min. lessons per wk.</i>
<i>Piano:</i>		
William Edward Duckwitz	\$50.00	\$90.00
Matthew Slater	40.00	72.00
Rosa Lee Gaut	30.00	55.00
Ethel May Fisher	25.00	45.00
Kathleen Allen Dator	22.50	40.00
<i>Voice:</i>		
Harold Milne Giffin	45.00	80.00
<i>Violin:</i>		
Louis Harold Marvin	40.00	72.00
Assistant	13.50	25.00
<i>Organ:</i>		
Matthew Slater	40.00	72.00
<i>Wind Instruments:</i>		
Roswell S. Bushnell	27.00	50.00
Emmett Craig Feasel	27.00	50.00
John J. Heney	27.00	50.00
<i>Percussion:</i>		
John J. Heney	27.00	50.00
<i>Cello:</i>		
Instructor to be announced	27.50	50.00
Assistant	13.50	25.00

CLASS LESSONS (Four in Class)

Piano—one hour per week:

William Edward Duckwitz	\$27.00
Matthew Slater	23.00
Rosa Lee Gaut	18.00
Ethel May Fisher	15.00
Kathleen Allen Dator	13.50

Voice 25.00

Violin 18.00

Wind Instruments 18.00

Percussion 18.00

(If advisable, the director may arrange for
one class and one private lesson per week.)

PIANO NORMAL COURSE

Two hours per week, for eighteen weeks \$36.00

THEORY

Theory, harmony, counterpoint, orchestration, ear training, sight singing, directing, etc.:

Per semester hour \$5.00

Music History, including music appreciation:

Per semester hour 5.00

REQUIREMENTS FOR DEGREE

Bachelor of Arts with Major in Music

Semester Hours Credit per Year

	Hrs. per wk.	Piano	Organ	Voice	Violin
<i>Freshman Year</i>					
Major Subject	1	....	4	6	8
Piano ¹	1	8	4	2	2
Music 161a, 162a, Keyboard Harmony	1	1	1	1	1
Music 161bc, 162bc, Ear train- ing, dictation, and sight singing	3	3	3	3	3
Music 161d, 162d, Written Harmony	2	4	4	4	4
Music 191, 192, Appreciation	3	6	6	6	6
Chorus or Orchestra	2	1	1	1	1
English 101, 102	3	6	6	6	6
Diction .....	....	....	2	....	....
Physical Education	2	1	1	1	1
		30	30	32	32
<i>Sophomore Year</i>					
Major Subject	1	....	6	6	8
Piano ²	1	10	4	2	2
Music 261a, 262a, Keyboard Harmony	1	1	1	1	1
Music 261bc, 262bc, Ear train- ing, sight singing, and dic- tation	2	3	3	3	3
Music 261d, 262d, Counter- point	2	4	4	4	4
Music 291, 292, History of Music	2	4	4	4	4
Chorus or Orchestra	2	1	1	1	1
Ensemble .....	....	....	....	....	1
Modern Language	3	6	6	6	6
Diction .....	....	....	2	....	....
Physical Education	2	1	1	1	1
		30	30	30	31

	Hrs. per wk.	Piano	Organ	Voice	Violin
<i>Junior Year</i>					
Major Subject	1	....	10	8	10
Piano ³	1	12	....	2	....
Music 361a, 362a, Keyboard Harmony	1	1	1	1	1
Music 361bc, 362bc, Ear train- ing, sight singing and dic- tation	2	3	3	3	3
Music 361d, 362d, Theory	5	4	4	4	4
Music 371, 372, Conducting	2	1	1	1	1
Ensemble		1	1	....	1
Voice Pedagogy	1	....	....	1	....
Diction .....		....	....	2	....
Methods	1	1	1	....	....
Extemporization	1	....	2	....	....
Viola Class	1	....	....	....	2
Chorus or Orchestra	2	1	1	1	1
Modern Language	3	6	6	6	6
Physical Education	2	1	1	1	1
		31	31	30	30
<i>Senior Year</i>					
Major Subject .....		....	....	10	....
Piano	1	12	10	....	10
Music 461, 462, Composition and analysis	2	4	4	4	4
Music 471, 472, Orchestration....	2	4	4	....	4
Ensemble		1	1	....	1
Senior Recital .....	....	4	4	4	4
Chorus or Orchestra	2	1	1	1	1
Extemporization	1	....	2	....	....
Dramatics	3	--	--	6	--
College Elective	3	6	6	6	6
Physical Education	2	1	1	1	1
		33	33	32	31
Total		124	124	124	124

-
1. Organ Major: Piano 101, 102, Voice and Violin Major: Piano 3.
 2. Organ Major: Piano 201, 202, Voice and Violin Major: Piano 4.
 3. Voice Major: Piano 5.

Bachelor of Arts with Major in Music Education

<i>Freshman Year</i>	<i>Sem. Hrs. Credit</i>	<i>Sophomore Year</i>	<i>Sem. Hrs. Credit</i>
Music 103, 104, Piano	2	Music 203, 204, Piano	2
*Music 113, 114, Voice	2	Music 213, 214, Voice	2
Music 161a, 162a, Keyboard Harmony	1	Music 261a, 262a Keyboard Harmony	1
Music 161bc, 162bc, Ear training, dictation and sight singing	3	Music 261bc, 262bc, Ear training, dictation and sight singing	3
Music 161d, 162d, Written Harmony	4	Music 261d, 262d, Counter- point	4
Music 171, 172, Instrumental Class	4	Music 271, 272, Instrumental Class	4
English 101, 102	6	Music 241, 242, Public School Methods	4
Chorus or Orchestra	1	Music 191, 192, Music Appre- ciation	4
Education 101, 102	6	English 201, 202, English Lit- erature	6
Physical Education	1	Chorus or Orchestra	1
	<u>30</u>	Physical Education	1
			<u>32</u>

<i>Junior Year</i>	<i>Sem. Hrs. Credit</i>	<i>Senior Year</i>	<i>Sem. Hrs. Credit</i>
Music 303, 304, Piano	2	Music 403, 404, Piano	2
Music 313, 314, Voice	2	Music 413, 414, Voice	2
Music 361a, 362a, Keyboard Harmony	1	Music 471, 472, Orchestra- tion	4
Music 361bc, 362bc, Ear train- ing, dictation, and sight singing	3	Music 451, 452, Practice Teaching	4
Music 361d, 362d, Theory....	4	Music 461, 462, Composition and analysis	4
Music 371, 372, Conducting	1	Foreign Language	6
Music 341, 342, Public School Methods	4	Education	6
Music 351, 352, Practice Teaching and Observation	4	Recital	3
Foreign Language	6	Chorus or Orchestra	1
Chorus or Orchestra	1	Physical Education	1
Physical Education	1		<u>33</u>
	<u>29</u>		

*Students majoring in Instrumental Supervisors course will substitute a string instrument for Voice.

OUTLINE OF COURSES

THEORY

Music 161a, 162a. Keyboard Harmony. Drill at the piano in intervals, scales, triads, simple cadences, sight reading, improvisation of melodies, and transposition. One hour a week. Credit, one semester hour per year.

Music 161bc, 162bc. Ear training, dictation, and sight singing are taught alternately for the purpose of co-ordination. Includes the singing and writing of intervals, melodies, rhythms, and simple chords. Three hours a week. Credit, three semester hours per year.

Music 161d, 162d. Written Harmony. The use of triads and the seventh chords with their inversions are taken up. Two hours a week. Credit, four semester hours per year.

Music 261a, 262a. Keyboard Harmony. Continuation of Music 162a. One hour a week. Credit, one semester hour per year.

Music 261bc, 262bc. Ear Training and Sight Singing. Continuation of Music 162bc. Two hours a week. Credit, three semester hours per year.

Music 261d, 262d. Counterpoint. Two hours a week. Credit, four semester hours per year.

Music 361a, 362a. Keyboard Harmony. Transposition in C clefs, improvisation and harmonization of melodies at the piano. One hour a week. Credit, one semester hour per year.

Music 361bc, 362bc. Ear Training, Dictation, and Sight Singing. Advanced sight singing, ear training, and dictation. Two hours a week. Credit, three semester hours per year.

Music 361d, 362d. Theory. Modulation, chromatically altered chords, embellishments, and analysis. Five hours a week. Credit, four semester hours per year.

Music 371, 372. Conducting. Two hours a week. Credit, one semester hour per year.

Music 461, 462. Composition and Analysis. Practical compositions in the smaller forms. Two hours a week. Credit, four semester hours per year.

Music 471, 472. Orchestration. Two hours a week. Credit, four semester hours per year.

APPRECIATION

Music 191, 192. Appreciation. Consideration of music as an art. Three hours a week. Credit, six semester hours per year.

HISTORY

Music 291, 292. History of Music. Special attention is given to the influence of the various periods upon the great composers and their music. Two hours a week. Credit, two semester hours per year.

METHODS

Music 241, 242. Methods of presenting music in the elementary grades. All important texts and recent approaches studied and evaluated. Two hours a week. Credit, four semester hours per year.

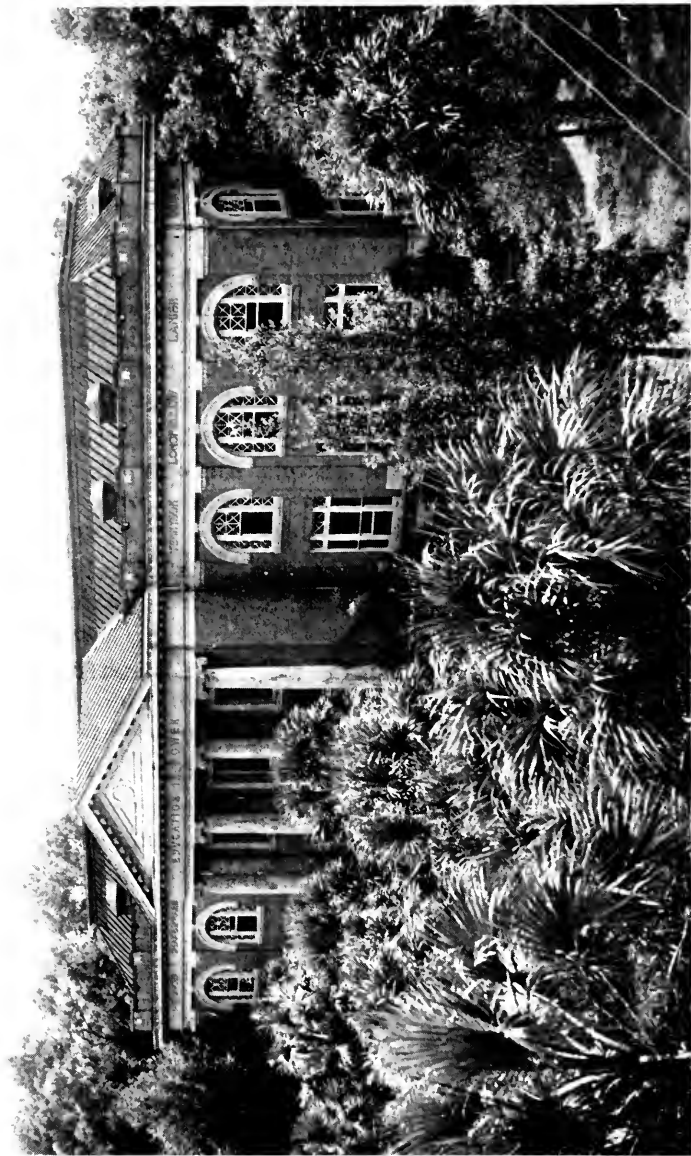
Music 341, 342. The study of junior and senior high school music. Two hours a week. Credit, four semester hours per year.

Music 351, 352. Practice teaching, observation, reports, and conferences concerning elementary grade music. Ninety hours work per semester. Credit, four semester hours per year.

Music 451, 452. Practice teaching, observation, reports, and conferences concerning music taught in junior and senior high schools. Ninety hours work per semester. Credit, four semester hours per year.

ORCHESTRA INSTRUMENTS

Music 171, 172. Study of the structure, use, and method in playing the principal instruments used in school orchestras and bands. Practice and experience in learning fin-



THE UNIVERSITY LIBRARY

gering and playing of scales and simple melodies of typical instruments of each group. Three hours a week. Credit, two semester hours per year.

APPLIED MUSIC

PIANO

Piano as a major study—Freshman and Sophomore years: two class (four in class) lessons per week, with a minimum of two hours daily practice for Freshmen and three hours for Sophomores. Junior and Senior years: two private lessons a week with a minimum of three hours daily practice. **Piano as a minor study**: one class lesson and one hour daily practice.

Requirements for Entrance

To enter the four-year degree course in piano, the student should be able to play:

1. Scale.—All major and minor scales, M. M. 60 four notes to beat.
2. Chords.—Common chords, hands together, all positions. Solid and broken form. M. M. 50, one position to each beat.
3. Etudes.—Heller, (O. 46, or others of this grade). Bach, Little Preludes.
4. Pieces.—Compositions of corresponding difficulty to the easier Sonatas of Haydn or Mozart.

Music 101, 102. Piano. Czerny Studies opus 299; Bach—Two Part Inventions, French Suites; Beethoven Sonatas in grade of difficulty to opus 14, No. 1; Romantic and Modern pieces.

Music 201, 202. Piano. Czerny Studies opus 740; Bach—Well Tempered Clavichord; Beethoven Sonatas in grade of difficulty to opus 13; Romantic and Modern pieces.

Music 301, 302. Piano. Chopin Etudes—Bach—Well Tempered Clavichord; Beethoven Sonatas in grade of opus

26; compositions from Chopin, Schumann, Brahms, and others.

Music 401, 402. Piano. Chopin or Liszt Etudes; a more advanced work by Bach, Beethoven, or Brahms.

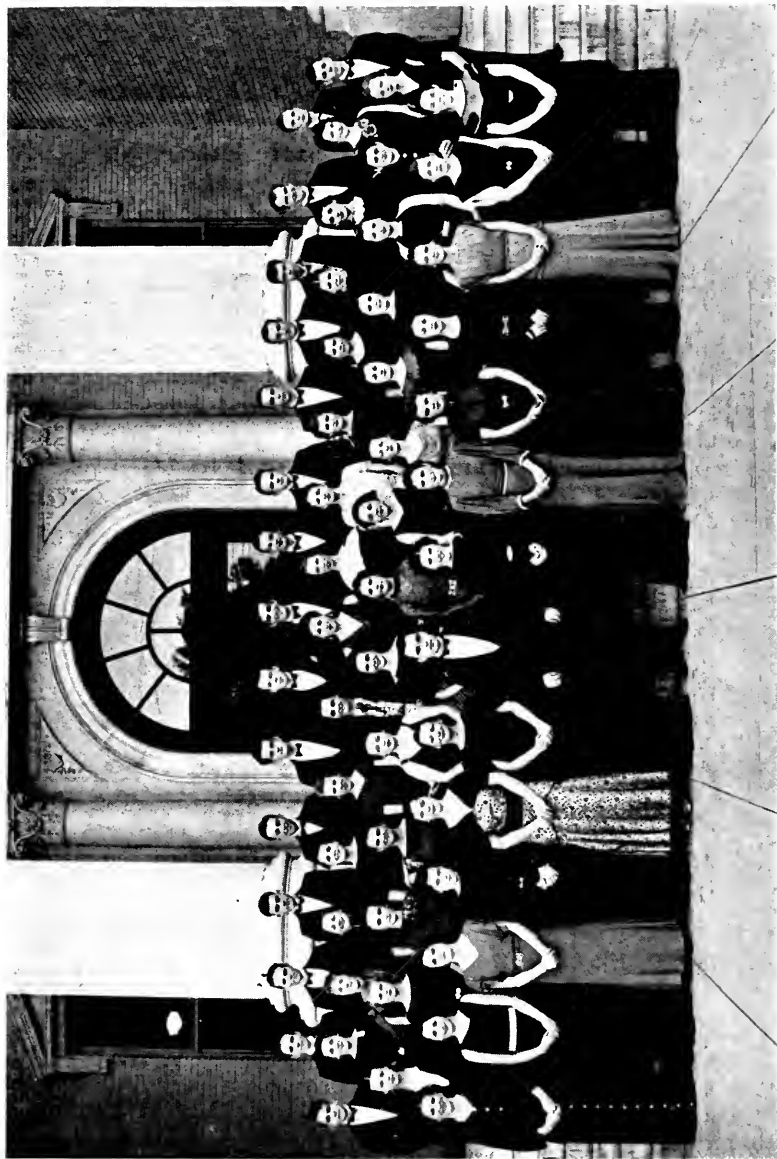
VOICE

Voice as a major study.—Freshman and Sophomore years: one class and one private lesson per week and assigned daily practice. Junior and Senior years: two private lessons per week and assigned daily practice. **Voice as a minor study.**—One class lesson per week and assigned daily practice.

Entrance Requirements.—To enter the four-year degree course, the student should be able to sing on pitch, to read a simple song at sight, and should have a knowledge of the rudiments of music.

Music 111, 112. Voice. Development of complete relaxation; study of deep diaphragm breathing; drill in tone production, resulting in a sustained and resonant tone of satisfactory quality and quantity; a knowledge of vowels and consonants in their relation to the singing and speaking voice; study of relation and co-ordination; a demonstrable knowledge of a system of vocalises involving all major and minor scales, and arpeggios over a range of an octave, and embellishments and phrasing. (Vaccai, Concone, Lamperti, or Marchesi); songs of moderate difficulty sung with correct intonation and interpretation. The student must show a fundamental understanding of breath control, tone production, diction, time, and correct mental and physical poise.

Music 211, 212. Voice. Drill in relaxation, technique of breathing, tone placement, and phrasing; study of vocalises involving all major and minor scales, and arpeggios over a range of at least an octave and perfect fifth; chromatic scales; early Italian songs; less exacting oratorio and operatic arias; art songs from the classic and standard repertoire. The student must be able to sing in one language other than English.



STETSON UNIVERSITY CHORUS

Music 311, 312. Voice. Further drill in vocal technique; oratorio and operatic arias; songs of advanced grade from classic and standard repertoire; songs from the Modern French School; appearances in public recitals. The student must be able to sing in two languages other than English.

Music 411, 412. Voice. An extensive repertoire from the best song literature; study of at least one complete role from a standard opera or oratorio; songs to be rendered with student's own interpretation; student must be able to sing in three languages other than English; senior recital, including an aria, a group of classic, and a group of modern songs.

Note: The more detailed plan for the general song literature to be covered during the four years of study outlined above, is as follows: six old Italian and four modern Italian songs to be sung in Italian; six French to be sung in French; sixteen German Lieder to be sung in German or English; eight modern German, in German or English; six Russian in English; four Scandinavian in English; ten English in English; twenty American in English; four oratorio arias in English; one complete opera or oratorio role in English; two operatic arias, language optional. Three-fourths of these must be memorized. Ensemble singing is directed by the Head of the voice department.

VIOLIN

Violin as a Major Study. Freshman and Sophomore years: One class and one private lesson per week and a minimum of two hours daily practice. Junior and Senior years: Two private lessons per week and a minimum of three hours daily practice.

Entrance Requirements. Applicant should be able to play scales and arpeggios in the three lower positions; to perform etudes of the difficulty of the Kayser Etudes Op. 20, Book two; and work of Viotti Concerto, No. 23; Concertino E minor, Hans Sitt; Dancla Air Varies; Seitz Concertos or similar works.

Music 121, 122. Violin. Fundamental technical exercises of Sevcik; Scales and Arpeggios, two octaves; double stop exercises Max Fischel and Hoffman, Op. 96; Etudes by Mazas part 1; Dont Op. 37; Sitt Op. 20; Alard 24 Studies Op. 21; Rich-Scholz Dynamite Studies Op. 18; Keuchler Studies, fore part of Kreutzer Etudes; Concertos of Accolay, Haydn; Sonatas and Sonatinas of Handel and Schubert; other standard works of medium difficulty.

Music 221, 222. Violin. Art of the Bow, Tartini; double stops of Ed. Herrman; Progressive Studies, Gruenberg, vol. 2; Mazas part 2; Scales and arpeggios three octaves; Schradieck Bowing Ex. Op. 37, vol. 3; Kreutzer Etudes; Sevcik bowings; Concertos of Rode, Vivaldi, Nardini, Viotti, Leclair, De Beriot, Bach A minor; Pieces by DeBeriot, Alard, Leonard, Vieuxtemps, Wieniawski; other standard works including transcriptions of Kreisler.

Music 321, 322. Violin. Technical Studies, Sevcik Op. I, parts 3 and 4; Scales in all practical forms of bowings, edited by Flesch, Wessely, Weisberg and others; Etudes of Rode, Rovelli, Fiorillo; Etudes Caprices, Wieniawski; Sonatas from the Classical and Romantic periods; Concertos of Spohr, Bach E major, and standard repertory compositions; Chamber Music Study.

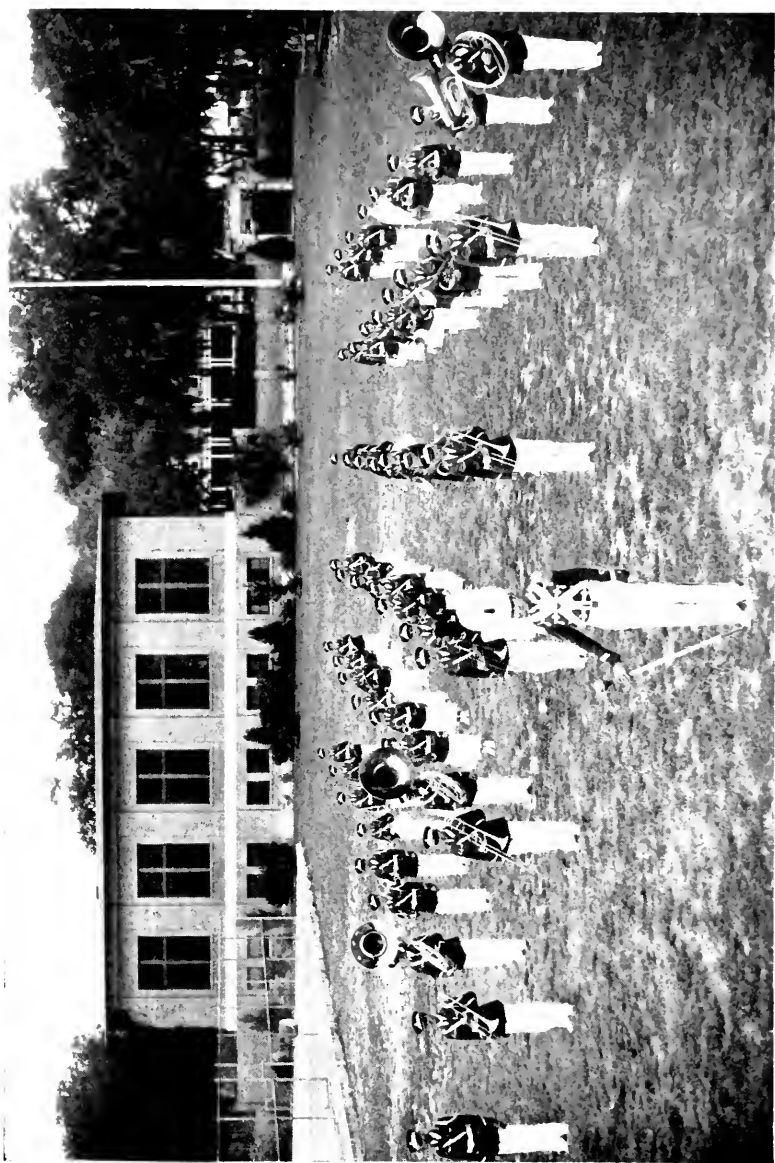
Music 421, 422. Violin. Etudes of Gavinies, Kneisel; Dont, Op. 35; Paganini, Caprices; Sauret; L'Ecole Moderne Wieniawski; Six Solo Sonatas, Bach; Concertos of Bruch, Wieniawski, Lalo, St. Saens, Mendelssohn and others; Sonatas by modern composers as well as the Classics; Chamber Music Study.

The presentation of public recital is a requirement in the Senior year.

ORGAN

Organ as a Major Study. Two lessons per week and a minimum of two hours daily practice.

Entrance Requirements. Students must demonstrate by examination the completion of the intermediate department for piano.



THE STETSON BAND

Music 131, 132. Organ. Organ instruction books for individual needs; Beginning pedal studies and the playing of trios (two manuals and pedal); the shorter preludes and fugues of Bach; the easier sonatas of Mendelssohn, Guilmant, Rheinberger, etc. Emphasis is placed upon the idea of gaining a working knowledge of the pipe organ as an instrument, and upon methods of study and practice.

Music 231, 232. Organ. More advanced pedal studies (including "Pedal Scales," by C. Koch); further trio playing, introducing the Bach sonatas for two manuals and pedal; selected preludes and fugues and chorale preludes of Bach; compositions of the Polyphonic School; sonatas of Mendelssohn, No. IV, V, Guilmant, No. IV, and American writers; occasional compositions.

Music 331, 332. Organ. Continued pedal study; further selection of the preludes and fugues and chorale preludes of Bach and similar works of other writers; symphonies of Widor; concertos and concert pieces with selections from acknowledged sources; appearances in recital.

Music 431, 432. Organ. A public recital; major selections from all schools of composition. The student should have acquired the ability to transpose at sight and to improvise.

PIANO CLASS METHODS

The Department of Music offers a normal course in the theory and practice of teaching. This course covers modern methods of piano instruction as applied to private as well as class instruction, including the kindergarten and elementary grades. This normal work is given in weekly lectures together with private instruction, and the opportunity is given for observation and assistance in practical application of the principles of group instruction as taught in the children's classes under the direction of Miss Fisher.

The normal lectures and demonstrations include: Preparation of the Teacher, Child Pedagogy, Psychology, Development of Technique, Teaching Materials, etc. In connection with the pedagogy lectures, the candidate is

required to read an assigned number of standard books bearing upon the personnel and practice of his profession and to examine critically the published material of the generally accepted best piano methods now in use.

Ensemble

Ensemble classes are conducted in voice, piano, strings, and wind instruments. All students are eligible to enter the ensemble classes, which are conducted for the purpose of developing musicianship, a broader knowledge of music literature, and the pleasure of group performance.

Woodwind and Brass Instruments

Individual instruction is given on both woodwind and brass instruments, and credit is received for work on other solo instruments. Class instruction is given for the benefit of those majoring in the Department.

CHILDREN'S DEPARTMENT

Faculty

Ethel May Fisher—Piano

Kathleen Allen Dator—Piano

Evalyn Patterson—Violin

Charlotte Veith—Cello

John J. Heney—Wind and Percussion Instruments

The Department of Music is aware of the importance of a high standard of training at the beginning of music study and has prepared to give to children, even of pre-school or kindergarten age, instruction in music fundamentals and a complete course in every branch of musicianship, including ear training, rhythmic development, sight reading, and experience in ensemble performance. The teachers in the Children's Department are specially trained in teaching children these fundamentals as well as in practical performance of piano, strings, wind, and percussion instruments.

Believing that every child should have the advantage of music study, these courses are offered in the group instruction plan, as well as in private instruction, which makes it possible to offer this training at a price within the reach of the average parent.

The rhythm band was organized to give young children rhythmic and ensemble experience, after which they may enter the children's orchestra or band, which, in turn, prepares them for participation in the advanced orchestra. This logical sequence of presentation has been planned for the study of every instrument. For example, a child may develop from his first kindergarten lesson in piano, violin, etc., through the intermediate and collegiate grades to graduation without the usual difficult readjustments in technique and habits of study.

Each child has frequent opportunities to develop poise and to receive the inspiration of public performance in the monthly recitals given by the Children's Department.



THE AUDITORIUM

Daily chapel services are held here. Music students use the organ for practice.

"One of the fundamental aims of education," President William Sims Allen has said, "is to develop the cultural side of life. There is no subject that develops appreciation of the beautiful more effectively than music." In keeping with this principle, John B. Stetson University, through the work of the Department of Music, is helping to deepen the cultural side of students' lives. To further the mission of the Department, the Director, realizing that the standing of any department depends in final analysis upon the training, the ideals, and the integrity of the faculty who compose it, has assembled at John B. Stetson University a group of instructors who are not only gifted musicians but tried and experienced teachers eminently fitted to make a distinct contribution to the esthetic development of human life.



HULLEY TOWER

The Eloise Chimes are mounted in this tower.

